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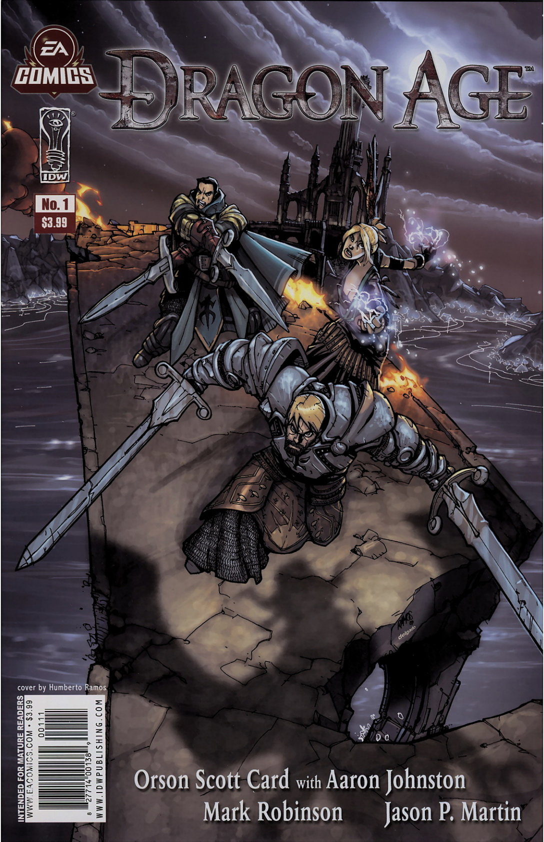

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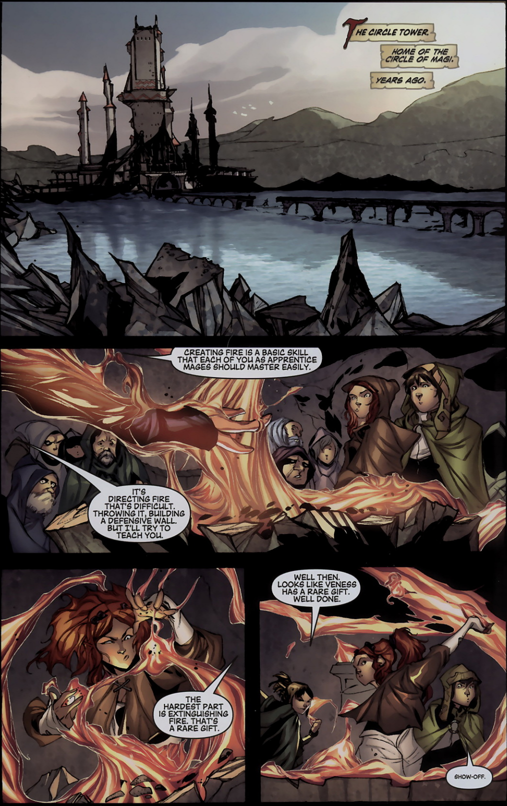
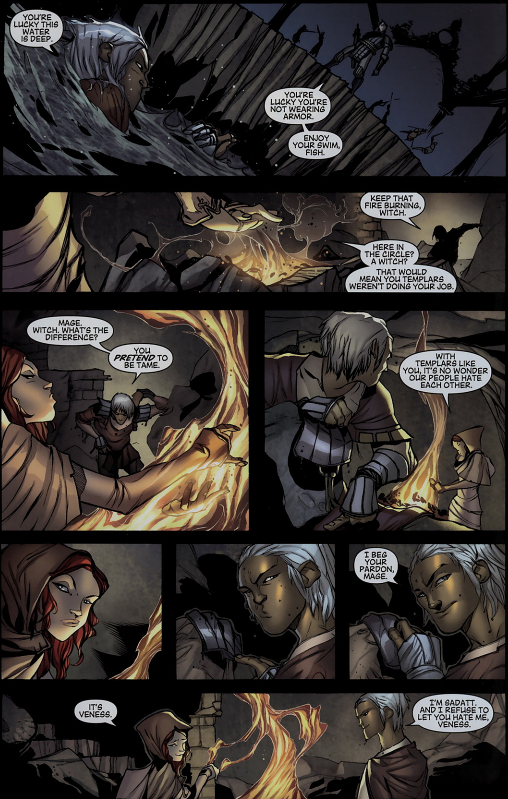
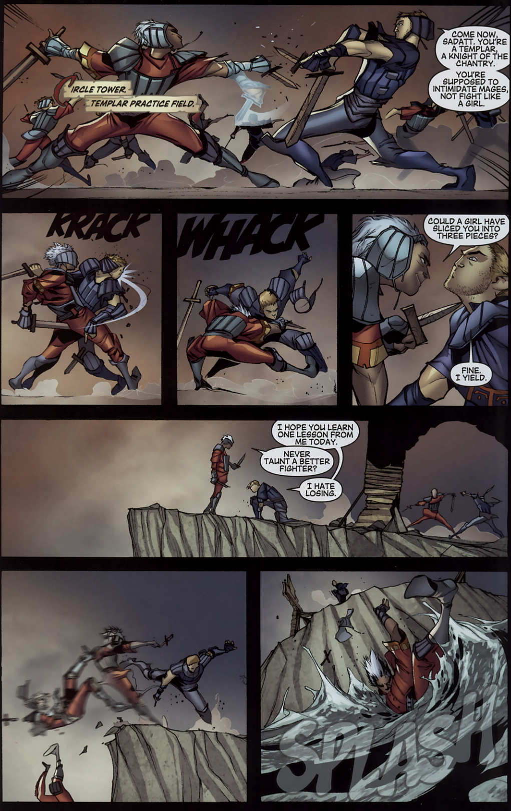
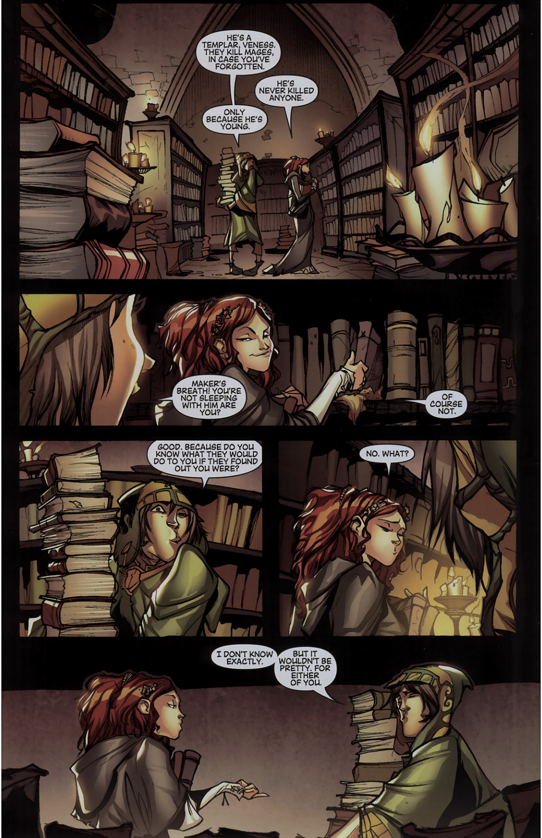
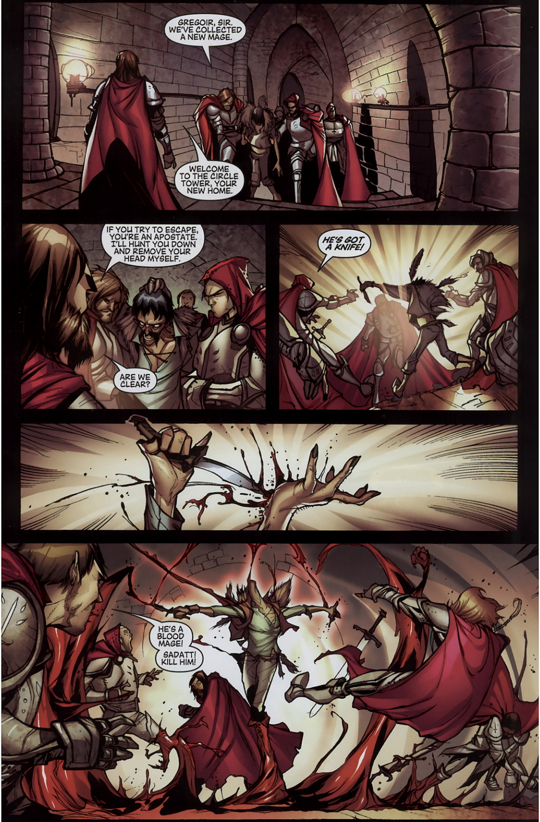
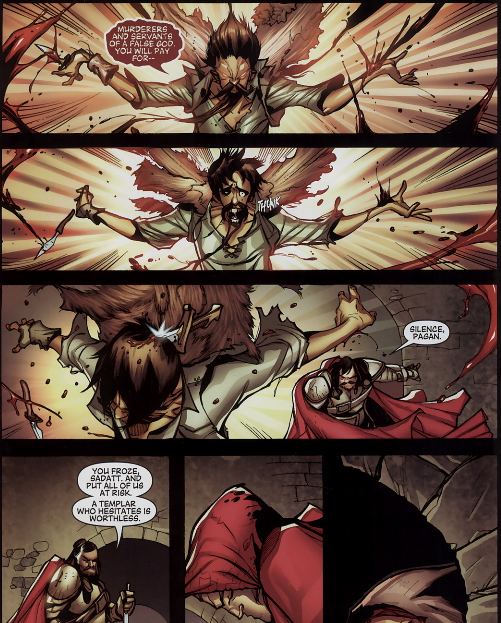

THE CIRCLE TOWER.
HOME OF THE CIRCLE OF MAGI.
YEARS AGO.
CREATING FIRE IS A BASIC SKILL THAT EACH OF YOU AS APPRENTICE MAGES SHOULD MASTER EASILY.
IT'S DIRECTING FIRE THAT'S DIFFICULT. THROWING IT, BUILDING A DEFENSIVE WALL. BUT I'LL TRY TO TEACH YOU.
THE HARDEST PART IS EXTINGUISHING FIRE. THAT'S A RARE GIFT.
WELL THEN. LOOKS LIKE VENESS HAS A RARE GIFT. WELL DONE.
SHOW-OFF.

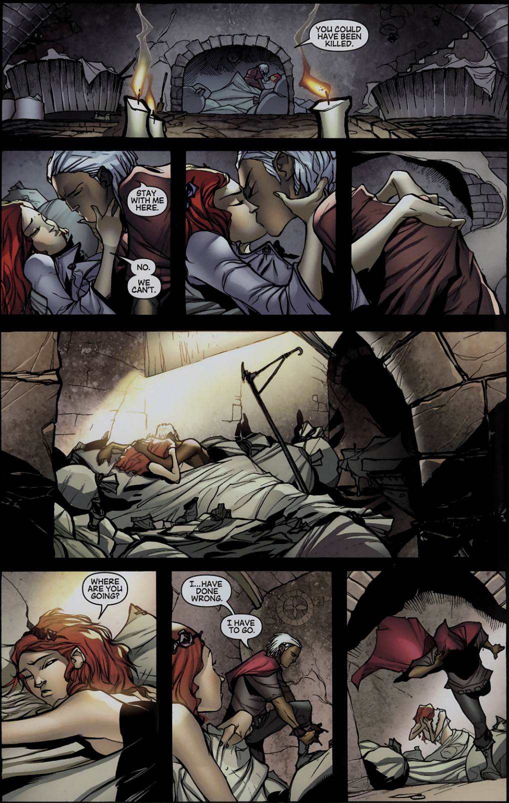

YOU'RE LUCKY THIS WATER IS DEEP.
YOU'RE LUCKY YOU'RE NOT WEARING ARMOR.
ENJOY YOUR SWIM, FISH.
KEEP THAT FIRE BURNING, WITCH.
HERE IN THE CIRCLE? A WITCH?
THAT WOULD MEAN YOU TEMPLARS WEREN'T DOING YOUR JOB.
MAGE. WITCH. WHAT'S THE DIFFERENCE?
YOU *PRETEND* TO BE TAME.
WITH TEMPLARS LIKE YOU, IT'S NO WONDER OUR PEOPLE HATE EACH OTHER.
I BEG YOUR PARDON, MAGE.
IT'S VENESS.
I'M SADATT. AND I REFUSE TO LET YOU HATE ME, VENESS.

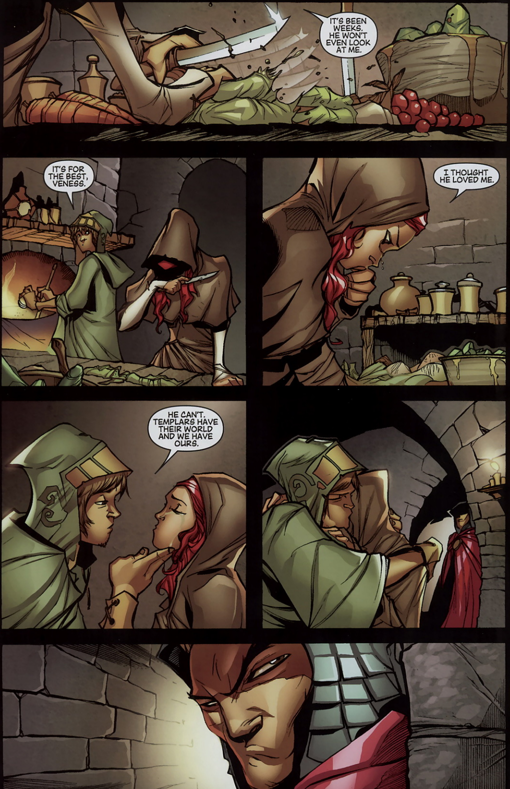

CIRCLE TOWER.
TEMPLAR PRACTICE FIELD.
COME NOW, SADATT. YOU'RE A TEMPLAR, A KNIGHT OF THE CHANTRY.
YOU'RE SUPPOSED TO INTIMIDATE MAGES, NOT FIGHT LIKE A GIRL.
KRACK
WHACK
COULD A GIRL HAVE SLICED YOU INTO THREE PIECES?
FINE. I YIELD.
I HOPE YOU LEARN ONE LESSON FROM ME TODAY.
NEVER TAUNT A BETTER FIGHTER?
I HATE LOSING.
SPLASH

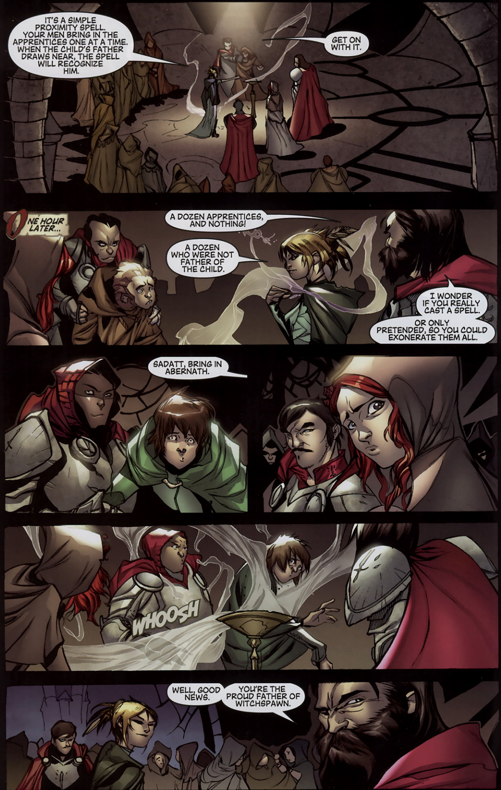

HE'S A TEMPLAR, VENESS. THEY KILL MAGES, IN CASE YOU'VE FORGOTTEN.
HE'S NEVER KILLED ANYONE.
ONLY BECAUSE HE'S YOUNG.
MAKER'S BREATH! YOU'RE NOT SLEEPING WITH HIM ARE YOU?
OF COURSE NOT.
GOOD. BECAUSE DO YOU KNOW WHAT THEY WOULD DO TO YOU IF THEY FOUND OUT YOU WERE?
NO. WHAT?
I DON'T KNOW EXACTLY.
BUT IT WOULDN'T BE PRETTY. FOR EITHER OF YOU.

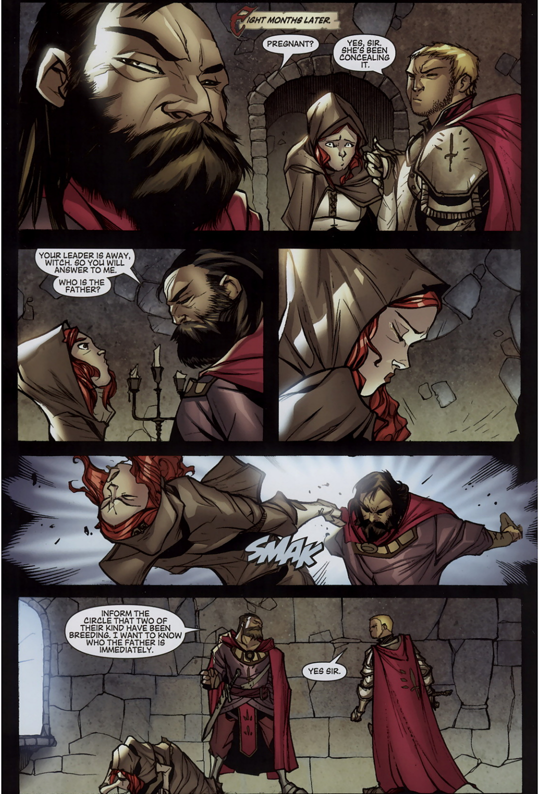

GREGOIR, SIR. WE'VE COLLECTED A NEW MAGE.
WELCOME TO THE CIRCLE TOWER, YOUR NEW HOME.
IF YOU TRY TO ESCAPE, YOU'RE AN APOSTATE. I'LL HUNT YOU DOWN AND REMOVE YOUR HEAD MYSELF.
ARE WE CLEAR?
HE'S GOT A KNIFE!
HE'S A BLOOD MAGE!
SADATT! KILL HIM!

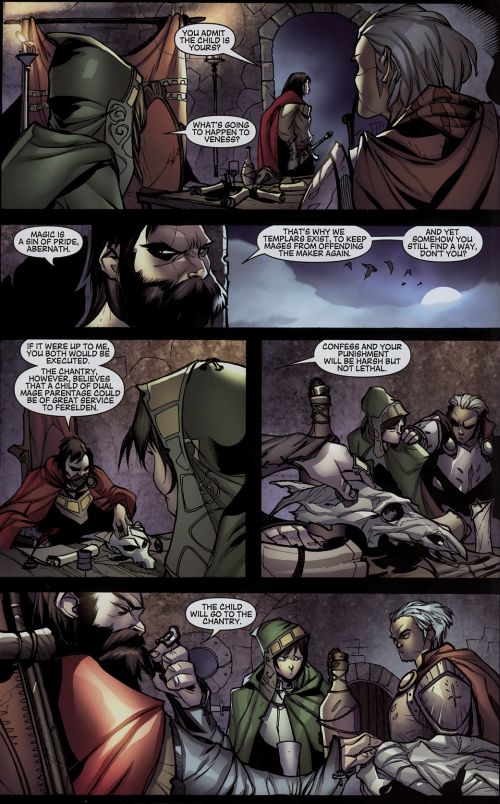

MURDERERS AND SERVANTS OF A FALSE GOD. YOU WILL PAY FOR--
THUNK
SILENCE, PAGAN.
YOU FROZE, SADATT. AND PUT ALL OF US AT RISK.
A TEMPLAR WHO HESITATES IS WORTHLESS.
YES SIR.

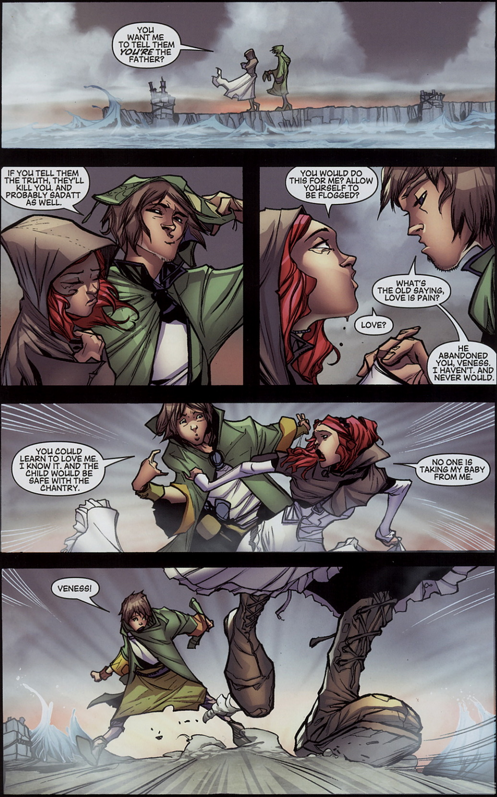

YOU COULD HAVE BEEN KILLED.
STAY WITH ME HERE.
NO.
WE CAN'T.
WHERE ARE YOU GOING?
I...HAVE DONE WRONG.
I HAVE TO GO.

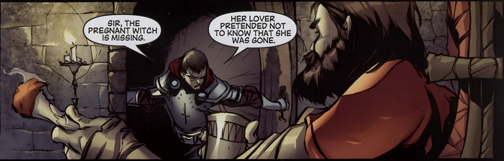

IT'S BEEN WEEKS. HE WON'T EVEN LOOK AT ME.
IT'S FOR THE BEST, VENESS.
I THOUGHT HE LOVED ME.
HE CAN'T. TEMPLARS HAVE THEIR WORLD AND WE HAVE OURS.

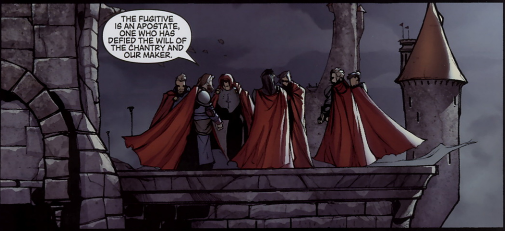

IT'S A SIMPLE PROXIMITY SPELL. YOUR MEN BRING IN THE APPRENTICES ONE AT A TIME. WHEN THE CHILD'S FATHER DRAWS NEAR, THE SPELL WILL RECOGNIZE HIM.
GET ON WITH IT.
ONE HOUR LATER...
A DOZEN APPRENTICES, AND NOTHING!
A DOZEN WHO WERE NOT FATHER OF THE CHILD.
I WONDER IF YOU REALLY CAST A SPELL.
OR ONLY PRETENDED, SO YOU COULD EXONERATE THEM ALL.
SADATT, BRING IN ABERNATH.
WHOOSH
WELL, GOOD NEWS.
YOU'RE THE PROUD FATHER OF WITCHSPAWN.

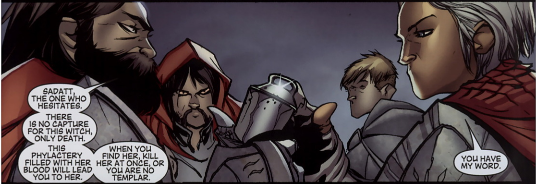

EIGHT MONTHS LATER.
PREGNANT?
YES, SIR. SHE'S BEEN CONCEALING IT.
YOUR LEADER IS AWAY, WITCH. SO YOU WILL ANSWER TO ME.
WHO IS THE FATHER?
SMAK
INFORM THE CIRCLE THAT TWO OF THEIR KIND HAVE BEEN BREEDING. I WANT TO KNOW WHO THE FATHER IS IMMEDIATELY.
YES SIR.

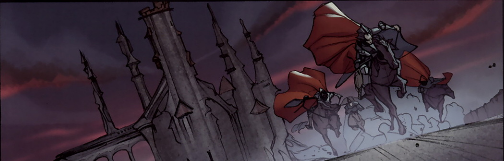

YOU ADMIT THE CHILD IS YOURS?
WHAT'S GOING TO HAPPEN TO VENESS?
MAGIC IS A SIN OF PRIDE, ABERNATH.
THAT'S WHY WE TEMPLARS EXIST, TO KEEP MAGES FROM OFFENDING THE MAKER AGAIN.
AND YET SOMEHOW YOU STILL FIND A WAY, DON'T YOU?
IF IT WERE UP TO ME, YOU BOTH WOULD BE EXECUTED.
THE CHANTRY, HOWEVER, BELIEVES THAT A CHILD OF DUAL MAGE PARENTAGE COULD BE OF GREAT SERVICE TO FERELDEN.
CONFESS AND YOUR PUNISHMENT WILL BE HARSH BUT NOT LETHAL.
THE CHILD WILL GO TO THE CHANTRY.

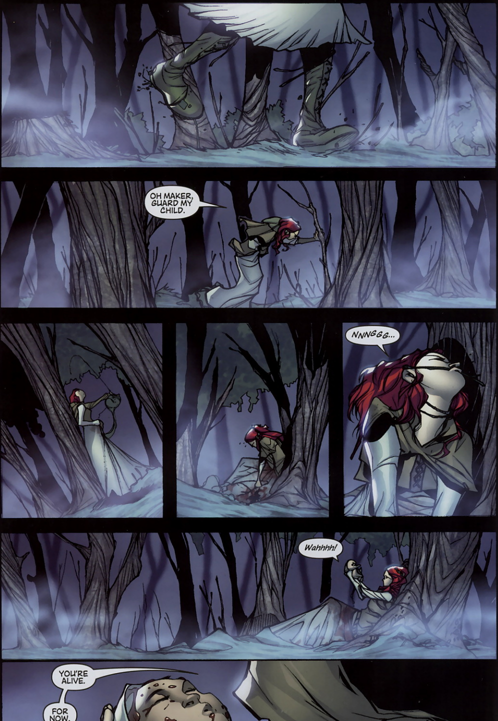

YOU WANT ME TO TELL THEM *YOU'RE* THE FATHER?
IF YOU TELL THEM THE TRUTH, THEY'LL KILL YOU. AND PROBABLY SADATT AS WELL.
YOU WOULD DO THIS FOR ME? ALLOW YOURSELF TO BE FLOGGED?
WHAT'S THE OLD SAYING, LOVE IS PAIN?
LOVE?
HE ABANDONED YOU, VENESS. I HAVEN'T. AND NEVER WOULD.
YOU COULD LEARN TO LOVE ME. I KNOW IT. AND THE CHILD WOULD BE SAFE WITH THE CHANTRY.
NO ONE IS TAKING MY BABY FROM ME.
VENESS!

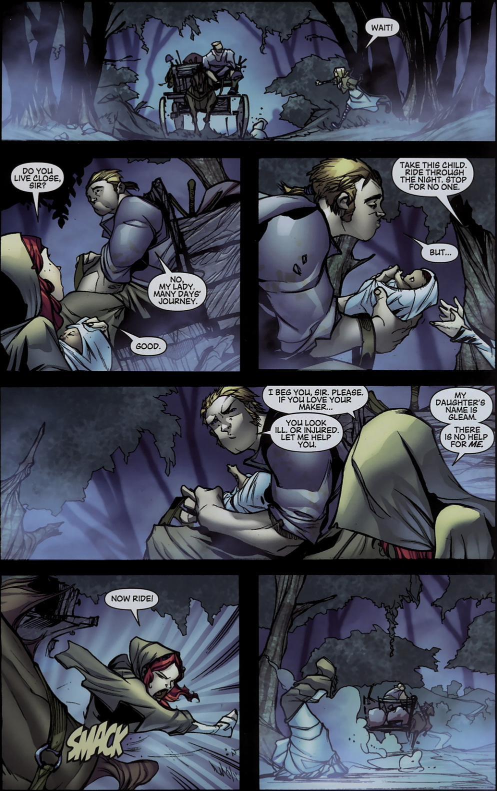

SIR, THE PREGNANT WITCH IS MISSING.
HER LOVER PRETENDED NOT TO KNOW THAT SHE WAS GONE.

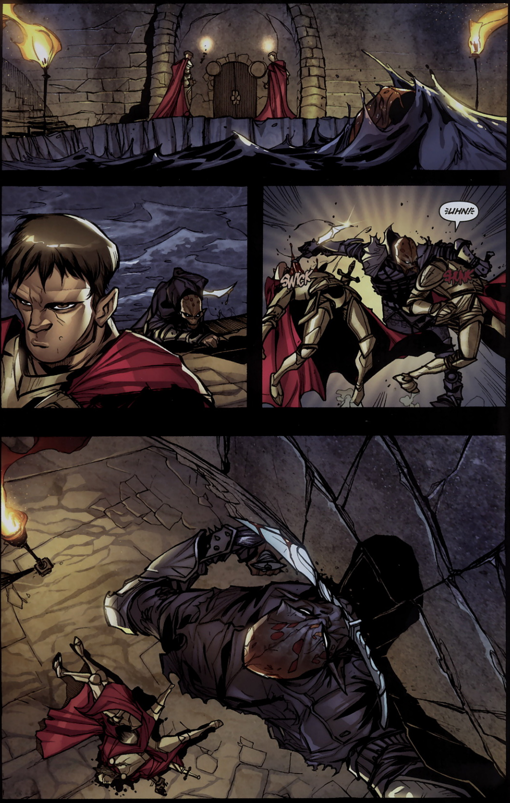

THE FUGITIVE IS AN APOSTATE, ONE WHO HAS DEFIED THE WILL OF THE CHANTRY AND OUR MAKER.

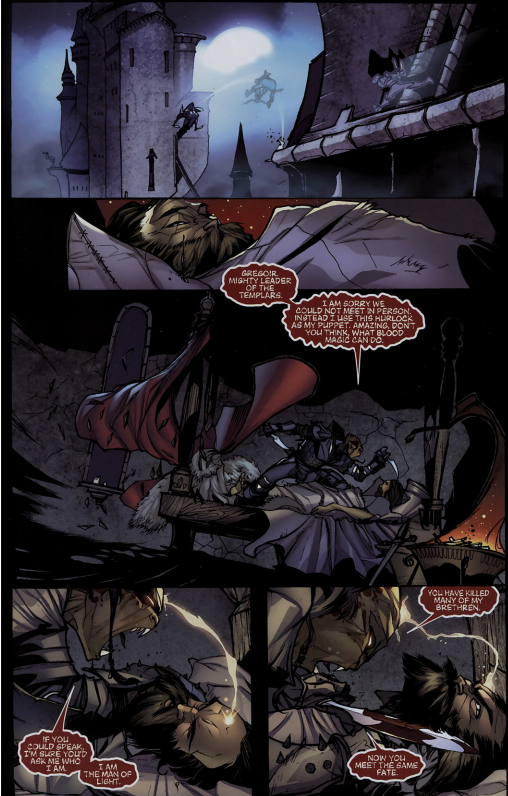

SADATT, THE ONE WHO HESITATES.
THERE IS NO CAPTURE FOR THIS WITCH, ONLY DEATH.
THIS PHYLACTERY FILLED WITH HER BLOOD WILL LEAD YOU TO HER.
WHEN YOU FIND HER, KILL HER AT ONCE, OR YOU ARE NO TEMPLAR.
YOU HAVE MY WORD.

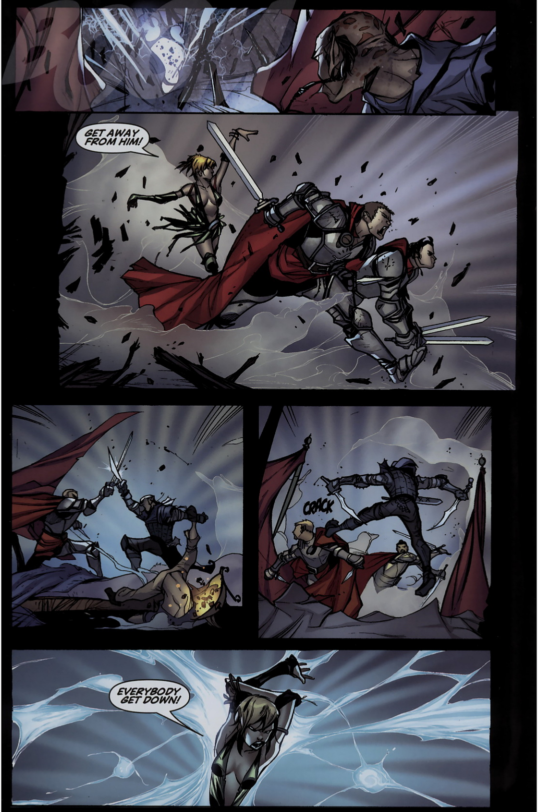


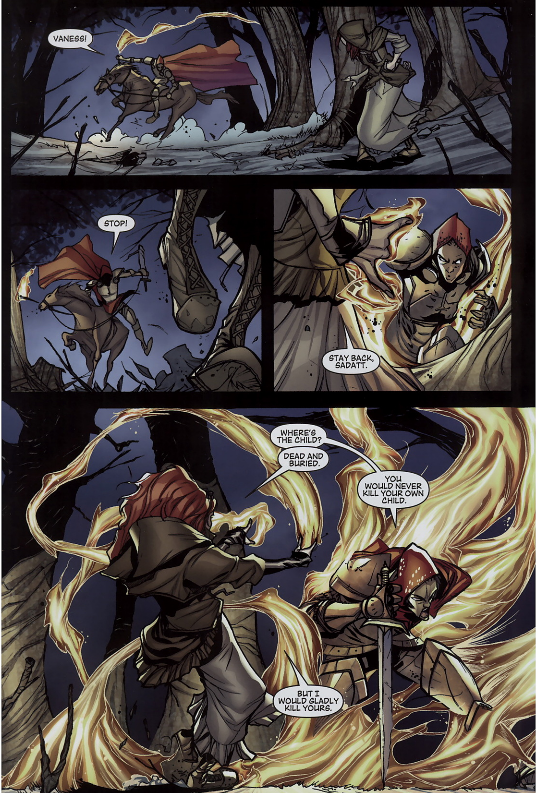

OH MAKER, GUARD MY CHILD.
NNNGGG...
Wahhhh!
YOU'RE ALIVE.
FOR NOW.

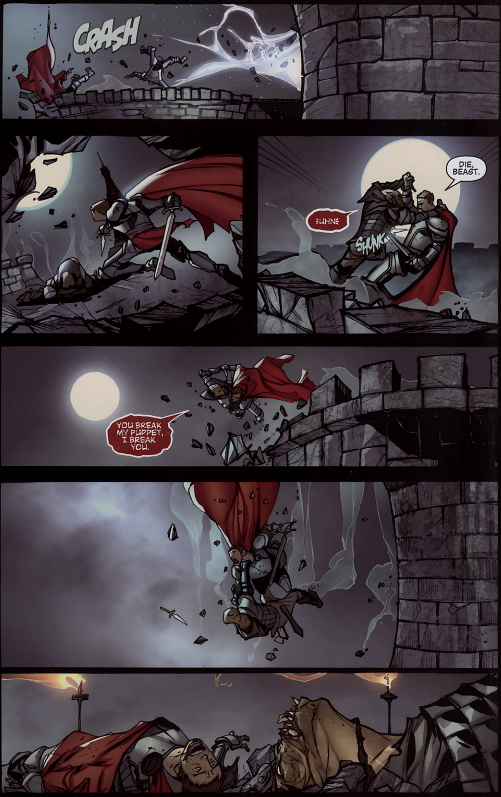

WAIT!
DO YOU LIVE CLOSE, SIR?
NO, MY LADY. MANY DAYS' JOURNEY.
GOOD.
TAKE THIS CHILD. RIDE THROUGH THE NIGHT. STOP FOR NO ONE.
BUT...
I BEG YOU, SIR. PLEASE. IF YOU LOVE YOUR MAKER...
YOU LOOK ILL. OR INJURED. LET ME HELP YOU.
MY DAUGHTER'S NAME IS GLEAM.
THERE IS NO HELP FOR *ME*.
NOW RIDE!
SMACK

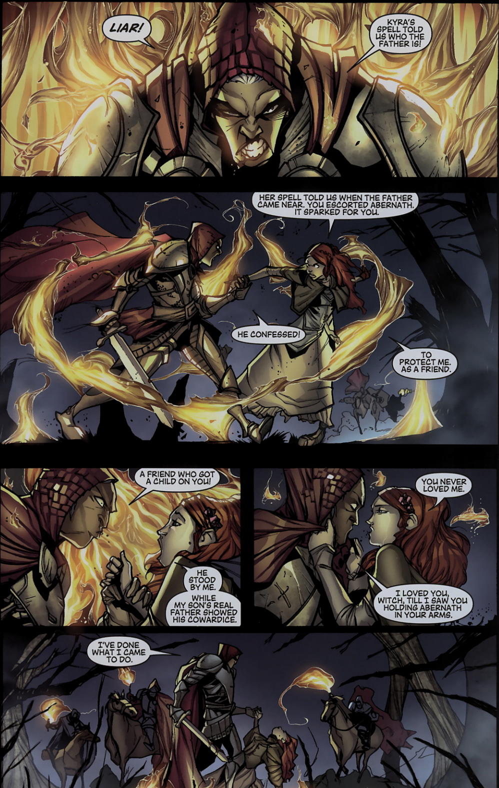

UHN!
SWICK
SHUNK


GREGOIR. MIGHTY LEADER OF THE TEMPLARS.
I AM SORRY WE COULD NOT MEET IN PERSON. INSTEAD I USE THIS HURLOCK AS MY PUPPET. AMAZING, DON'T YOU THINK, WHAT BLOOD MAGIC CAN DO.
IF YOU COULD SPEAK, I'M SURE YOU'D ASK ME WHO I AM.
I AM THE MAN OF LIGHT.
YOU HAVE KILLED MANY OF MY BRETHREN.
NOW YOU MEET THE SAME FATE.


BOOM!
GET AWAY FROM HIM!
CRACK
EVERYBODY GET DOWN!


VANESS!
STOP!
STAY BACK, SADATT.
WHERE'S THE CHILD?
DEAD AND BURIED.
YOU WOULD NEVER KILL YOUR OWN CHILD.
BUT I WOULD GLADLY KILL YOURS.

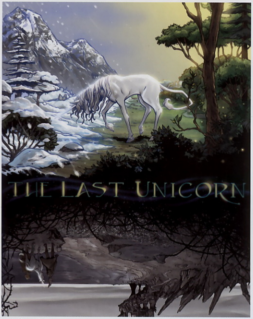

CRASH
DIE, BEAST.
UHN
SHUNK
YOU BREAK MY PUPPET, I BREAK YOU.


LIAR!
KYRA'S SPELL TOLD US WHO THE FATHER IS!
HER SPELL TOLD US WHEN THE FATHER CAME NEAR. YOU ESCORTED ABERNATH. IT SPARKED FOR YOU.
HE CONFESSED!
TO PROTECT ME. AS A FRIEND.
A FRIEND WHO GOT A CHILD ON YOU!
HE STOOD BY ME.
WHILE MY SON'S REAL FATHER SHOWED HIS COWARDICE.
YOU NEVER LOVED ME.
I LOVED YOU, WITCH, TILL I SAW YOU HOLDING ABERNATH IN YOUR ARMS.
I'VE DONE WHAT I CAME TO DO.

A FIRESTORM IS BREWING
in the next issue of:
DRAGON AGE™

ONE OF THE MOST BELOVED FANTASY NOVELS OF ALL TIME BECOMES A GRAPHIC NOVEL IN APRIL

Peter S. Beagle's THE LAST UNICORN will be adapted to comics form.



art by Renae De Liz

Peter S. Beagle's timeless fantasy novel, *The Last Unicorn*, has captivated readers for over 40 years, with everyone from **Neil Gaiman** and **Ursula K. LeGuin** to the *New York Times* and the *Saturday Book Review* singing its praises. And now, starting in April, it will be adapted as a comic-book series for the first time. Working directly with author Peter Beagle is writer **Peter B. Gillis**. The art and covers will be handled by **Renae De Liz** and **Ray Dillon**, with designer Frank Stockton supplying a variant cover for each issue. IDW took a little time out this month to talk to the iconic novelist himself, Peter S. Beagle, to discuss *The Last Unicorn*'s 6-issue comic adaptation.

IDW: The Last Unicorn *has become one of the most enduring fantasy tales, with many fans citing it as a huge influence even into adulthood. Did you think you were writing a story that would have such long-lasting appeal and such a broad spectrum of fans?*

Peter S. Beagle: Flatly, no. I never did. I just wanted to finish the bloody thing, and I was almost sure I never would. *The Last Unicorn* was a nightmare to write—every other book I've ever done was more fun to work on than that one. And I had no idea that it would still be in print more than 40 years later, let alone that it would wind up having the astonishing influence it has had. I couldn't have imagined that for a moment.

IDW: *The core of the story is really the emotional journey of*

MARCH RELEASES FROM IDW PUBLISHING

COMICS

- Angel #31
- Angel Special: Lorne
- Angel: A Hole in the World #4
- Army of Two #3
- A-Team: Shotgun Wedding #1
- A-Team: Shotgun Wedding #2
- A-Team: War Stories: B.A. #1
- A-Team: War Stories: Hannibal #1
- Doctor Who #9
- Doctor Who Classics III #1
- Dragon Age #1
- Eternal Decent #1
- FX 2: The Lost Land #1
- G.I. Joe #16
- G.I. Joe: Cobra II #3
- G.I. Joe: Operation Hiss #2
- G.I. Joe: Origins #13
- The Ghoul #3
- Jennifer Love Hewitt's The Music Box #4
- Locke & Key: Crown of Shadows #5
- Lone Justice: Crash #2
- Mercy Thompson: Moon Called #2
- Song of Saya #2
- Star Trek Movie Adaptation #2
- Star Trek: Deep Space Nine: Fool's Gold #4
- Star Trek: The Next Generation: Ghosts #5
- Starstruck #7
- Tank Girl: The Royal Escape #1
- Transformers #5
- Transformers: Bumblebee #4
- Transformers: Last Stand of the Wreckers #3
- Transformers: Nefarious #1
- Weekly World News #3
- Zombies vs Robots Aventure #2

SPECIAL RELEASES

- G.I. Joe Movie Adaptation: Comic-Con Edition #1
- G.I. Joe Movie Adaptation: Comic-Con Edition #2
- G.I. Joe Movie Adaptation: Comic-Con Edition #3
- G.I. Joe Movie Adaptation: Comic-Con Edition #4
- Transformers: All Hail Megatron #16: Long Beach Con Edition

GRAPHIC NOVELS • SPECIAL COLLECTIONS

- Bible: Eden TPB
- Doctor Who Classics Vol. 5 TPB
- Doctor Who: Vol. 1: Fugitive TPB
- EZ Street TPB
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- Ghostbusters: Displaced Aggression TPB
- L'il Abner, Vol. 1 HC
- Last Resort TPB
- Star Trek: Alien Spotlight, Vol. 2 TPB
- Tony Harris: Art & Skullduggery HC
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- Torpedo Vol. 2 HC
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- Transformers: Best of the UK: Prey TPB

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MUSIC BOX

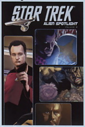
Jennifer Love Hewitt's
The Music Box #4

TRANSFORMERS
ALL HAIL MEGATRON

Transformers: All Hail Megatron #16:
Long Beach Con Edition

EZ STREET
TINNELL & WHEATLEY
LIFE WITHOUT SHORT CUTS

EZ Street



Star Trek: Alien Spotlight, Vol. 2

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the characters. From your perspective, what are the most important themes that you explored through the story of a unicorn, something immortal and preternaturally beautiful, that becomes human and must navigate the world in a new form?

PSB: I think it can be summed up in a line that Schmendrick tells the unicorn just after the transformation: "Whatever can die is beautiful—more beautiful than a unicorn, who lives forever, and who is the most beautiful creature in the world. Do you understand me?" Other people may have their own feelings on the matter, but for me that's the heart of the book. And it gets more so as I get older. I was 22 when I started the first version of the story, and 27 when I actually completed the manuscript on my second try, and there are a lot of things in that book which are like little notes to myself, to be opened later.

***IDW:** The world of* The Last Unicorn *is at once full of wonder and terror and magic, but it also seems to be dying out. Do you think the world still has magic, or have we strayed too far?*

PSB: I don't know if the world has magic, but people do.

***IDW:** With such a diverse cast I hate to ask the obvious question but: who's your favorite? Or maybe I should just ask what you like about each one.*

PSB: Let's see... the butterfly is as close to a self-portrait of the inside of my head as I have ever done. Schmendrick and I obviously have some ties, but he's not a self-portrait. I feel a deep sympathy for King Haggard—there are things about Haggard I understand altogether too well. Prince Lír is someone I became fonder of than I realized, which shows up particularly in the sequel story, "Two Hearts." The unicorn... oh my lord. She appears to be the first female unicorn ever in literature, which is not something I thought about at all. She was just there, female from the first line. With her I think I managed to at least come close to conveying a sense of what it is to be eternal. But although I feel shy saying that Molly Grue is my favorite, she is. I don't think I created Molly, I think she just came to me. I can't take credit for her, somehow.

***IDW:** The ending of the story, without giving it away, is very unusual and bittersweet. Do you think stories need a touch of sadness and loss in order for the audience to really appreciate what they've been reading?*

PSB: For me they do. For me that's always there. Maybe it's something east European or Jewish in me, maybe it's just me, but it's also....look, I spend a lot of time thinking about songs, writing them and writing about the great songwriters, and my favorite when all is said and done is the French songwriter Georges Brassens. The thing about Brassens is the way he juxtaposed humor and melancholy, so a song might have a really funny, really sardonic lyric, but when you whistle the melody to yourself, without the words, you realize that the song is, in fact, deeply sad. Or the other way around: he might give a terribly down story a really bouncy melody and arrangement that draws you in. We're all in the marketplace just trying to draw the passers-by in, and that's the way of doing it which seems to be natural to me.

***IDW:** What made you decide to allow a comic adaptation to be explored? Why now?*

PSB: "Why not?" covers it. I'm always a sucker for something I've never done before, and even though I'm not writing this adaptation, I am involved. If I have one literary motto, it's a thing that a writer I practically worshipped, Jessamyn West, told me when we met. She was close to 80 at the time, and she said to me "Being an artist requires not only taking the risk of making a bloody fool of yourself right out there in public, but the even greater risk of discovering that you really might be a fool." So I keep on trying new things, and, as with this project, I'm interested in seeing new things tried with the stories I've written. Anything else would mean missing out on altogether too much fun.

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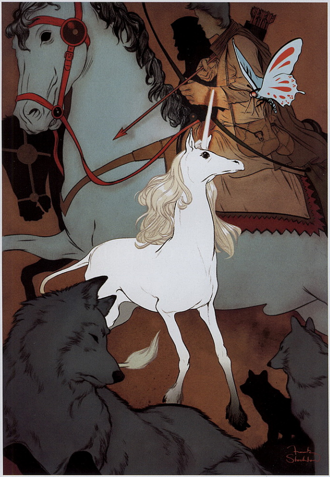

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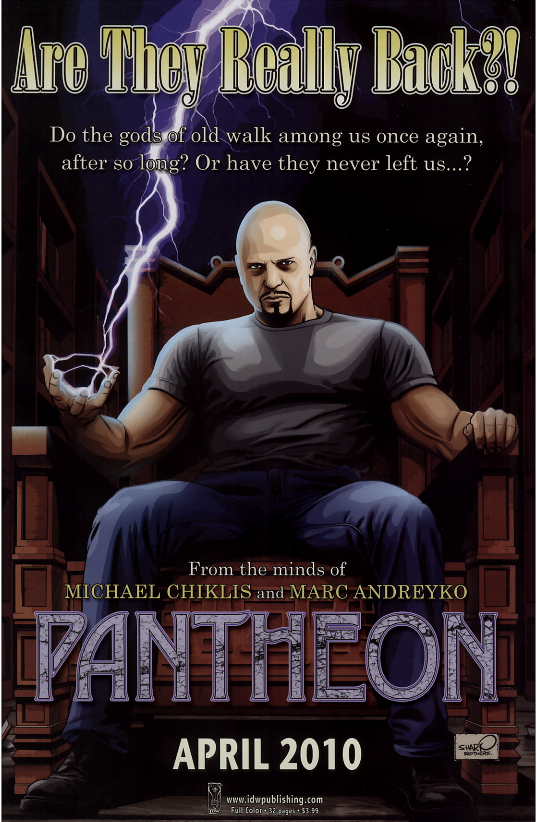

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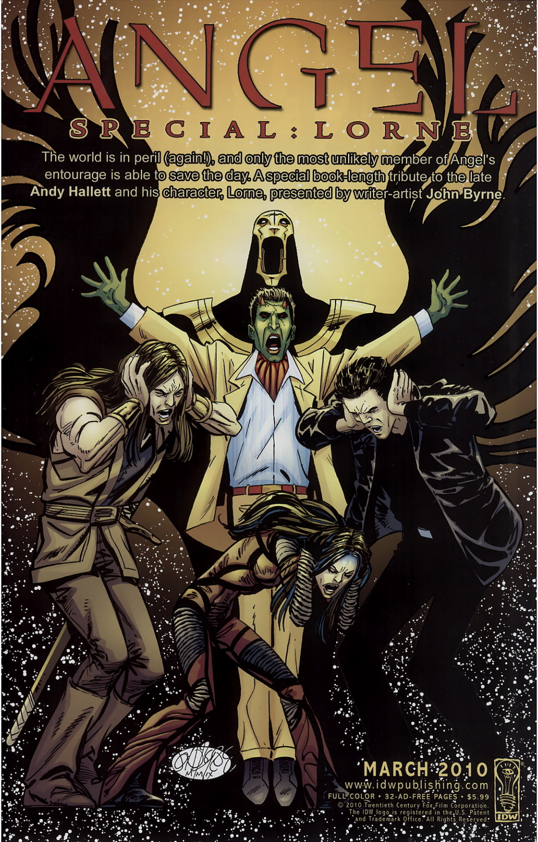

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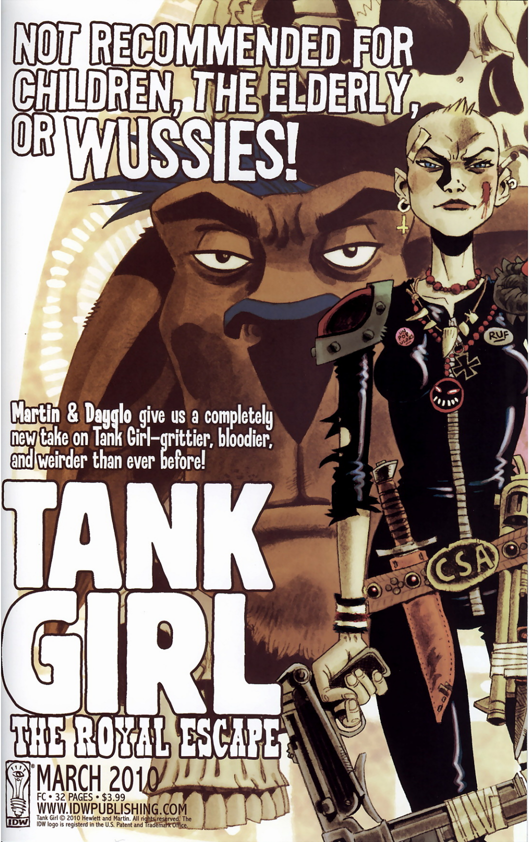

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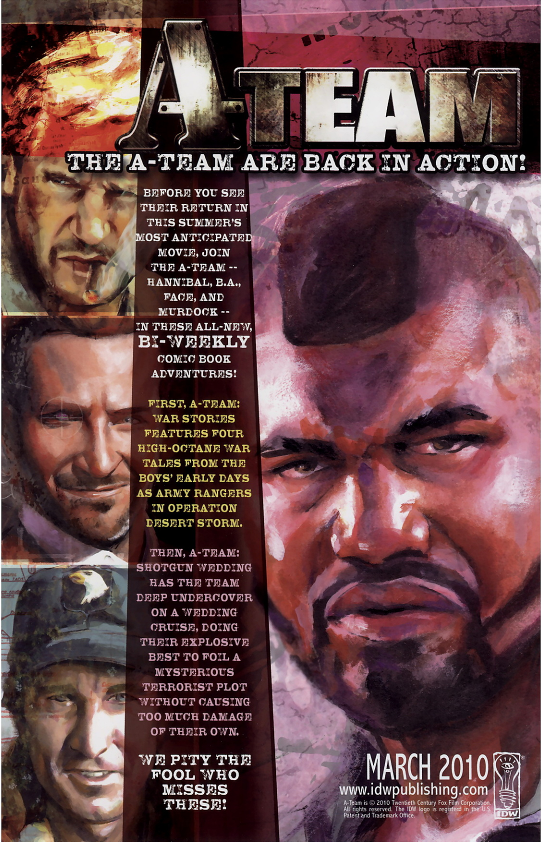

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